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## Scholarship 2022 Classical Studies

### RESOURCE BOOKLET

Refer to this booklet to answer the questions for Scholarship Classical Studies.

Check that this booklet has pages 2–22 in the correct order and that none of these pages is blank.

**YOU MAY KEEP THIS BOOKLET AT THE END OF THE EXAMINATION.**

***EITHER: ANCIENT GREECE*****RESOURCE A: Euripides, *Medea*, written in the fifth century BCE**

In Euripides' tragedy, *Medea*, whose husband, Jason, is planning to divorce her for another wife, laments the situation of women. Medea is speaking to a chorus of women of Corinth.

Of all creatures that have breath and sensation, we women are the most unfortunate.



But your story and mine are not the same: you have a city and a father's house, the enjoyment of life and the company of friends, while I, without relatives or city, am suffering outrage from my husband.

**RESOURCE B: Plutarch on Aspasia, the mistress of Pericles, c. second century CE**

The historian Plutarch (ca. 45–120 CE) describes Aspasia, mistress of the Athenian statesman Pericles, who died in 429 BCE.

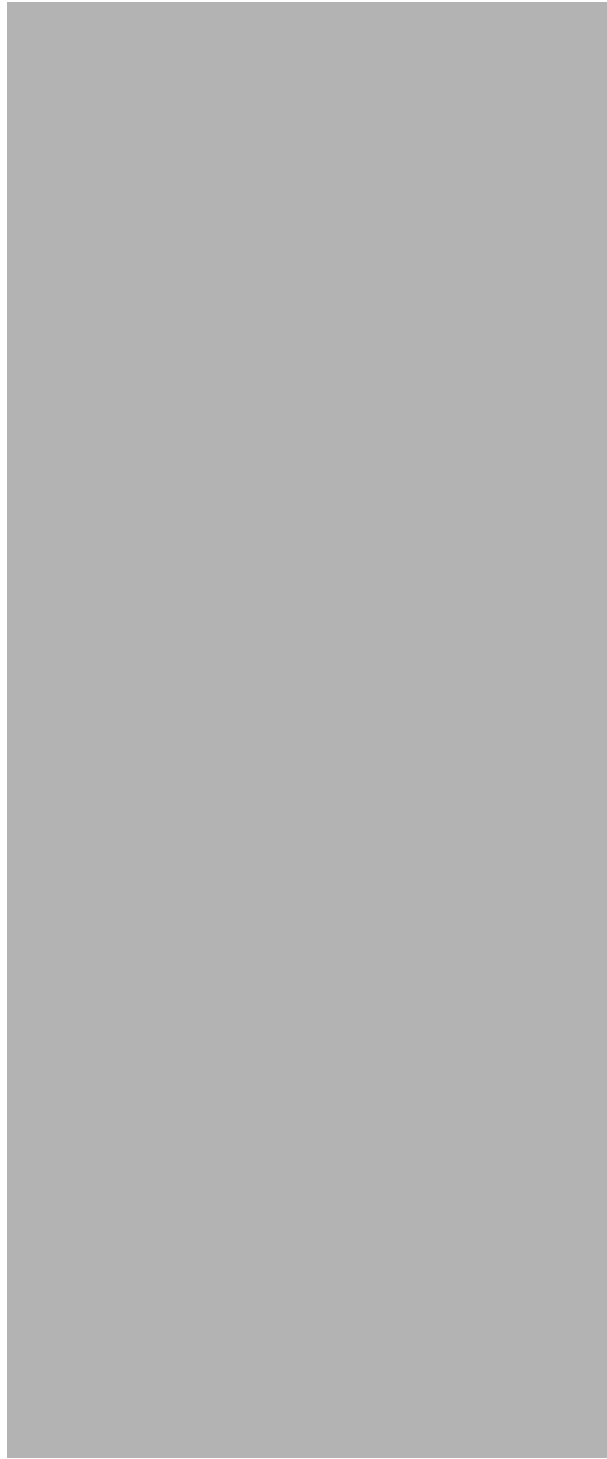
And so Aspasia, as some say, was held in high favour by Pericles because of her rare political wisdom.

Twice a day, as they say, on going out and on coming in from the market-place, he would salute her with a loving kiss.

\* speak authoritatively or debate

**RESOURCE C: A red-figure amphora and red-figure oinochoe, fifth century BCE**

**Resource C (i):** Red-figure amphora, Niobid Painter, c. 460–450 BCE. On one side (left), women gather together to play music. On the other side (right), they prepare for a festival – perhaps the Thesmophoria, an important Athenian festival in honour of Demeter in which only women were permitted to participate.



**Resource C (ii):** Red-figure oinochoe, Berlin Painter, c. 490–480 BCE. A young man, holding a coin purse in his left hand and a flower in his right hand, and leaning on a staff, converses with a woman, who might be his wife or a hetaira\*. She also holds a flower, and there is a mirror hanging on the wall above her.

\* a high-class prostitute, who could also be hired for music and conversation

**RESOURCE D: Two grave stelae, fourth century BCE**

**Resource D (i):** Stele of Thraseas and Euandria, 360–350 BCE. A grave stele (an inscribed and decorated stone monument) showing the seated Euandria clasping hands with her husband, Thraseas. The handclasp is a gesture of equality and connection between the living and the dead. Both are named; Euandria is likely to be the deceased. The stele stood on top of the tomb of Thraseas' family.



**Resource D (ii):** Stele of Mynnia, c. 370 BCE. Mynnia, who died before marriage, stands clasping the hand of her seated mother, Euphrosyne, who put up the stele. Her little sister Artemisias reaches towards their hands. The inscription says, “Here lies Mynnia to the sorrow of her mother”, and identifies Euphrosyne and Mynnia by name. Later, Artemisias died, and their father, Eutelo, added her name to the inscription and added “daughter of Eutelo” on the end.

**OR: ANCIENT ROME****RESOURCE E: Cicero, *Pro Caelio*, first century BCE, and Terence, *The Self-Tormentor*, second century BCE**

**Resource E (i):** The Roman politician and lawyer Cicero, in his speech *Pro Caelio*, is defending Caelius in court by arguing that the notorious Clodia sponsored the charges against Caelius after he broke off his affair with her. He distracts the jury by attacking Clodia's morals.

Caelius' case is an extremely easy one to make.

then am I really to think of it as criminal if some man should happen to have greeted her a little too freely?

\* a person only interested in other people sexually

**Resource E (ii):** In Terence's comedy *The Self-Tormentor*, the courtesan\* Bacchis speaks to Antiphila, a beautiful and respectable woman, about the difference in their social circumstances.

Bacchis: In heaven's name, my dear Antiphila, I congratulate you and I judge you fortunate, in that you have made it your concern to see that your character matches your beauty.

Antiphila: I don't know about other women, but for my part I know that I've always done my best to base my own interests on his.

\* a high-class prostitute, who could also be hired for music and conversation



## RESOURCE F: Cicero, letters regarding his wife, Terentia, first century BCE

The biographer Plutarch described Cicero's wife, Terentia, as "generally of no mild spirit nor without natural courage, but an ambitious woman, and, as Cicero himself tells us, more inclined to make herself a partner in his political perplexities than to share with him her domestic concerns". They were married for thirty years and divorced in late 47 BCE. Below are some excerpts of Cicero's letters to and about his wife.

To Atticus, from Rome, 20 Jan. 60 BCE

... the only moments of repose

but they bring no private satisfaction. – Cicero, *Letters to Atticus*. 1.1.18

To Terentia, from Thessalonica, where Cicero is in exile, 28 Nov. 58 BCE

Greetings to his Terentia, Tulliola, and Cicero [Cicero's son].

See to your health, and mind you send me letter-carriers, that I may know what is going on and what you are all doing. – Cicero, *Letters to Friends* 1.14.1

To Atticus, from Brundisium, 6 August 47 BCE

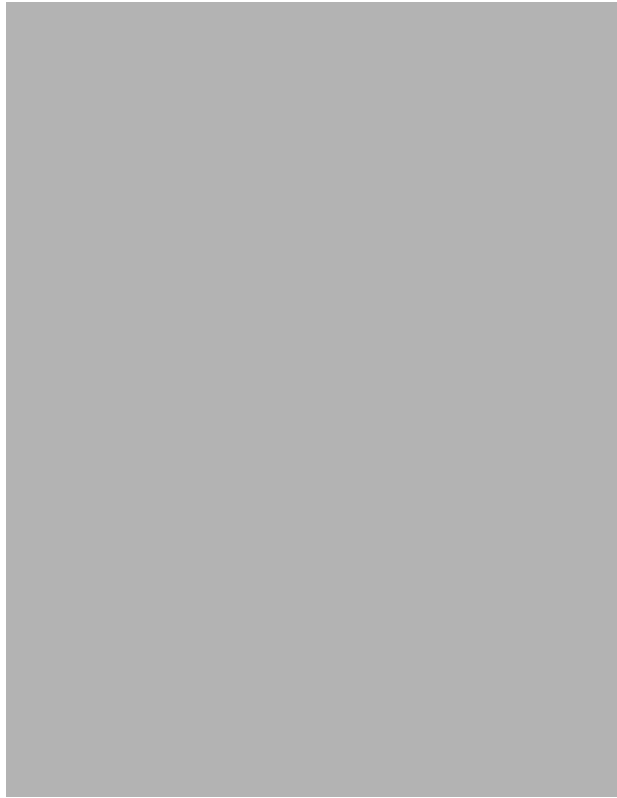
Here I take the pen into my own hands; for what follows must be treated more confidentially ...

you can feel pretty sure what she has done in the case of a very large transaction. – Cicero, *Letters to Atticus* 11.24.2

\* Roman bronze coins of moderate value

**RESOURCE G: Funerary reliefs, first century BCE and first century CE**

**Resource G (i):** Funerary relief for Sextus Maelius Stabilio, Vesinia Iucunda, and Sextus Maelius Faustus, end of the first century BCE. According to the inscription, all three are freed slaves. Stabilio and Vesinia clasp hands, indicating that they are married; he wears the toga to show his citizenship; she holds out her veil and her betrothal ring is visible. Faustus, at right, was probably their son, born to them when they were still slaves. The relief was made to fit into the front wall of their tomb, probably on the road outside Rome, where passers-by could see it.

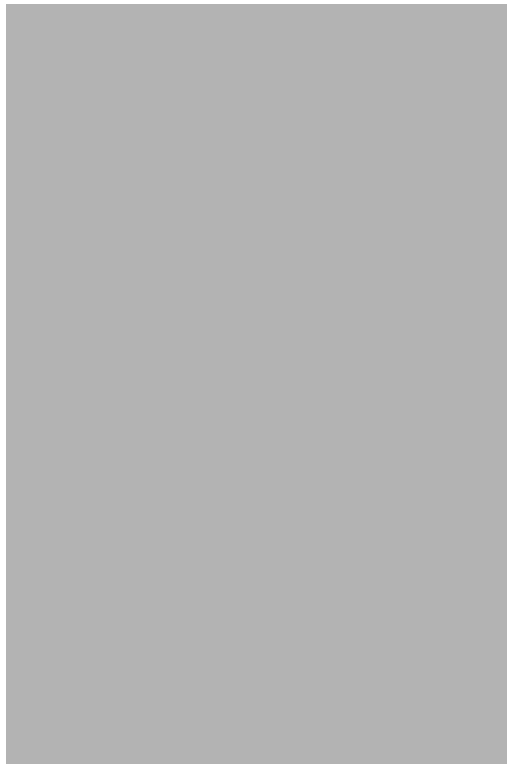


**Resource G (ii):** Tomb of the Haterii, late first century CE. This lavish tomb commemorated the death of the matriarch of the Haterii family, a wealthy family of builders in Rome. She was likely a freedwoman. She is laid out on her bier, surrounded by torches; her two daughters mourn behind her. Flute players and household slaves are present; some wear pointed caps, indicating that they have just been freed in her will.

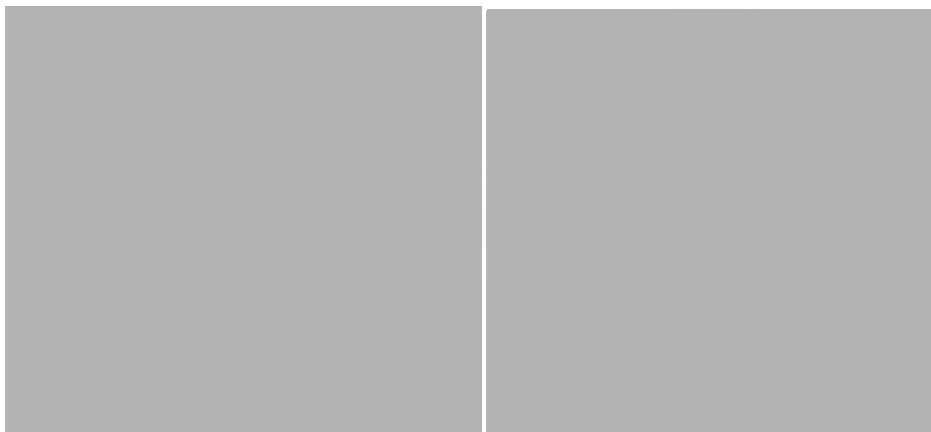


**Resource G (iii):** Another relief from the same tomb shows her magnificent tomb being built; the crane is a reminder that the family's wealth comes from building. The deceased is illustrated in the bust in the pediment, and she is also shown as immortalised, reclining on a couch with her family around her at the top of the scene.

## RESOURCE H: Images of the Emperor Nero and his mother, Agrippina, first century CE



**Resource H (i):** Relief from Aphrodisias, 54–59 CE. Agrippina crowns her son, the Emperor Nero, with a laurel wreath. He wears the armour of a Roman commander and carries a spear (now broken) and an orb (symbolising world rule). She carries a cornucopia, symbol of prosperity. The relief dates between Nero’s accession in 54CE, and 59CE, when he had Agrippina murdered.



**Resource H (ii):** An aureus, a gold coin of Agrippina and Nero, 54 CE. One side (left) shows Nero and Agrippina face to face; a grain of corn is behind Nero’s head. The inscription says AGRIPP AVG DIVI CLAVD NERONIS CAES MATER: “Agrippina Augusta, (wife) of the deified Claudius, mother of Nero Caesar”. On the other side is an oak wreath, and the inscription, NERONI CLAVD DIVI F CAES AVG GERM IMP TR P: “Nero, son of the deified Claudius, Caesar Augustus Germanicus Imperator, (exercising) tribunician power”.

***EITHER: ANCIENT GREECE*****RESOURCE I: Herodotus on the expulsion of Hippias from Athens in 510 BCE**

The historian Herodotus describes a reaction to the second thoughts of the Spartans, after they aided a group of exiled Athenians to expel the tyrant of Athens, Hippias. He had become a cruel and bitter ruler after an assassination attempt on himself and his brother. The Spartans consider restoring Hippias to power and call together a conference of Greek states.

"We acknowledge to you, our comrades in arms, that we have made a mistake.

if only you knew, as we know, what irresponsible government can be, your advice about it now would be better than it is."

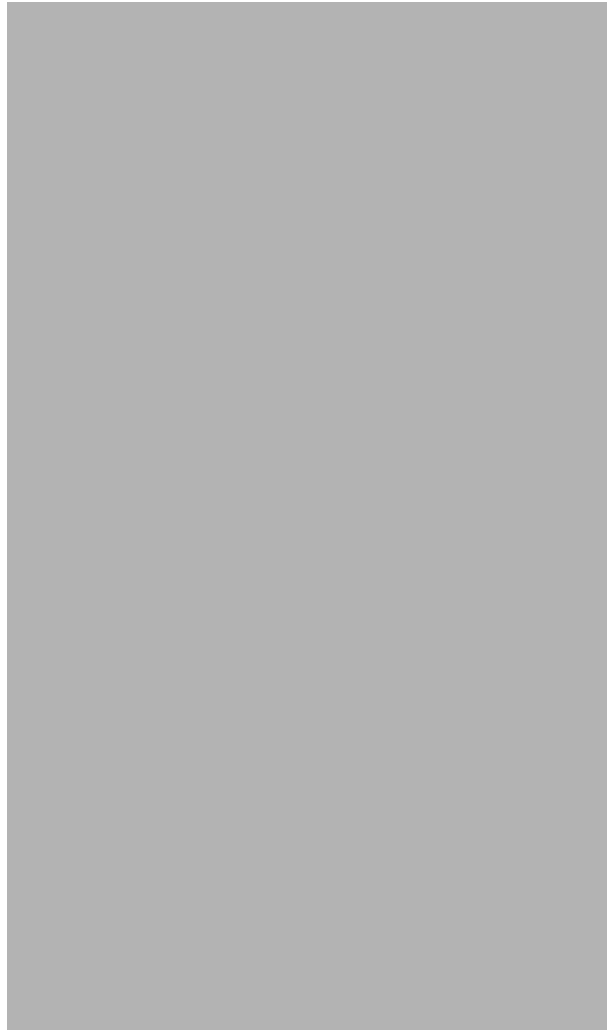
**RESOURCE J: Thucydides' imagined account of Pericles' funeral speech, delivered c. 431 BCE**

The historian Thucydides describes a speech given by the great Athenian statesman Pericles at the annual public funeral for those who died in the first year of the Peloponnesian War. In it, Pericles praises the greatness of Athens.

Let me say that our system of government does not copy the institutions of our neighbours.



and those unwritten laws which it is an acknowledged shame to break.

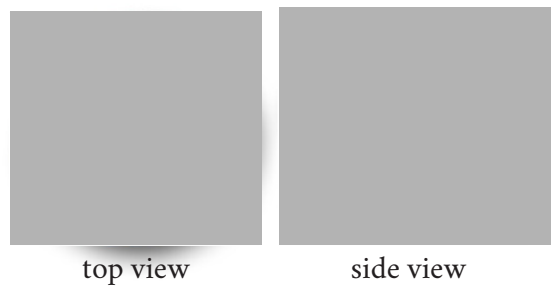
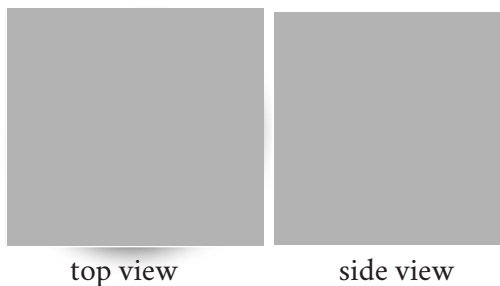
**RESOURCE K: Sculpted relief of Democracy crowning Demos on a stele, 337 BCE**

A stele (an inscribed and decorated stone monument) depicting an allegorical relief showing the personification of Democracy crowning Demos (the people of Athens personified), 337 BCE, Athens. The inscription beneath is an Athenian law, which reads in part: "If anyone should rise up against the Demos for tyranny or join in establishing the tyranny or overthrow the Demos of the Athenians or the democracy in Athens, whoever kills him who does any of these things shall be blameless."

## RESOURCE L: Ostraka, fifth century BCE, and voting ballots, fourth century BCE



**Resource L (i):** Inscribed ostraka were used for the institution known as ostrakismos or ostracism, where a citizen of Athens was voted into exile for ten years and lost their citizen rights. These ostraka feature the name of Athenian politician and general Themistocles scratched into the black glaze of pottery disks. Eligible citizens could vote to exile a citizen by handing an ostrakon to an official.



**Resource L (ii):** Two bronze voting ballots, fourth century BCE, used in electing government officials. One ballot has a solid axle, the other a hollow axle. The ballot with the solid axle bears the letter epsilon, E, which might designate a voting tribe. The ballot with the hollow axle is inscribed: “psephos demosia”, which means “public ballot”.



**OR: ANCIENT ROME****RESOURCE M: Plutarch describes the aftermath of Caesar's death, second century CE**

The biographer Plutarch, in his *Life of Brutus*, describes the aftermath of the assassination of Julius Caesar, and the reaction of the senate and people to the actions of Marcus Brutus, one of the leading assassins.

Caesar thus slain, Brutus went out into the middle of the session-room and tried to speak, and would have detained the senators there with encouraging words;

[REDACTED]

he multitude broke into a rage and reviled Cinna so bitterly that the conspirators withdrew again to the Capitol.

**RESOURCE N: Tacitus on accession of the emperor Tiberius, late first century CE**

The Roman historian Tacitus, writing during the reign of the emperor Domitian, looks back on the ascent to power of Tiberius, the first emperor to succeed Augustus, in 14 CE.

Meanwhile at Rome consuls, senate, knights, precipitately became servile.

[REDACTED]

[REDACTED]

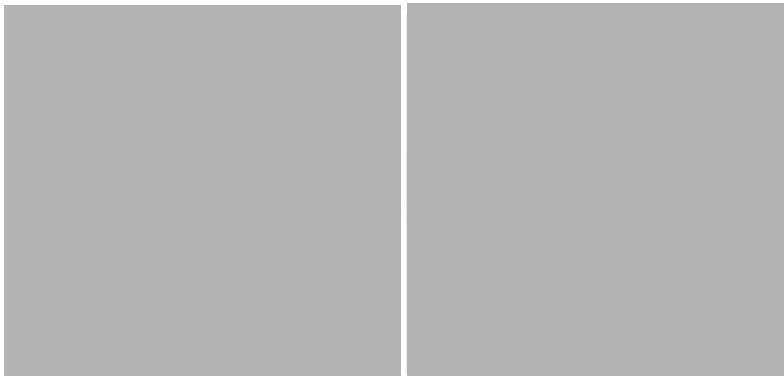
– instead of  
one who had wormed his way in by an old man's adoption, and intrigues of the old man's wife.

**RESOURCE O: Roman coins promoting ‘*Libertas*’, first century BCE and first century CE**

Libertas was a Roman goddess who personified freedom and liberty. During the late Republic she was popular with the assassins of Julius Caesar. After the death of the emperor Nero, his successor, Galba, also minted coins with her image.



**Resource O (i):** A silver denarius minted by Marcus Iunius Brutus, one of the leading assassins of Julius Caesar, c. 54 BCE. On the obverse (left) is the head of Libertas with the legend LIBERTAS. The reverse (right) shows an ancestor of Brutus followed by lictors carrying the fasces – symbols of authority. The earlier Brutus had taken the lead in expelling the last king of Rome. The name BRUTUS is legible below the row of men.



**Resource O (ii):** A bronze coin minted by Servius Sulpicius Galba, who became emperor after the death of Nero in 69 CE. The obverse (left) shows the head of Galba. On the reverse (right) is the image of Libertas holding symbols used in ceremonies where slaves were set free; a pileus (felt hat) in her right hand and a vindicta (vertical rod) in her left, with the legend LIBERTAS PUBLICA (public freedom).

**RESOURCE P: Two Roman reliefs, first and second century CE**

**Resource P (i):** A Roman relief depicting the Praetorian Guard c. 50 CE. This was an elite group of soldiers stationed on the edge of Rome who guarded the emperor and acted as a secret police. They were the only soldiers who could carry weapons inside the sacred boundary of Rome. It was customary for an emperor to give them a donativum (gift of money) on his accession and on special occasions.



**Resource P (ii):** A relief depicting the emperor Marcus Aurelius (top centre) dispensing liberalitas (giving freely as an act of generosity), c. second century CE. This took the form of a congiarium, a liberal donation to the people which could take the form of oil, wine, grain, money, or other things.

## Acknowledgements

Material from the following sources has been adapted for use in this assessment:

- Resource A** Euripides, *Cyclops. Alcestis. Medea.*, ed., trans. David Kovacs (Loeb Classical Library 12. Cambridge, MA: Harvard University Press, 1994), pp. 305–7.
- Resource B** Plutarch, *Lives, Volume III: Pericles and Fabius Maximus. Nicias and Crassus*, trans. Bernadotte Perrin. (Loeb Classical Library 65. Cambridge, MA: Harvard University Press, 1916), pp. 69–71.
- Resource C** Ellen D. Reeder, *Pandora: Women in Classical Greece* (Princeton, NJ: Princeton University Press, 1995),  
(i) cat. 44, p. 207 (Baltimore, Walters Art Gallery 48.2712).  
(ii) cat. 36, p. 181 (San Antonio, San Antonio Museum of Art 86.134.59).
- Resource D** (i) Michael Squire, 'Embodying the Dead on Classical Attic Grave-Stelai', *Art History* June 2018: 518-545, fig. 19 (DOI: 10.1111/1467- 8365.12386)  
(ii) <https://artsandculture.google.com/asset/grave-stele-of-mynnia-unknown/DwG0NRTkiJSMPw>
- Resource E** (i) Cicero, *Defence Speeches*, trans. D. H. Berry (Oxford: Oxford University Press, 2000), p. 144.  
(ii) Terence. *The Woman of Andros. The Self-Tormentor. The Eunuch.*, ed., trans. John Barsby (Loeb Classical Library 22. Cambridge, MA: Harvard University Press, 2001), p. 219.
- Resource F** Plutarch, *Life of Cicero 20.2: Plutarch. Lives, Volume VII: Demosthenes and Cicero. Alexander and Caesar*, trans. Bernadotte Perrin (Loeb Classical Library 99. Cambridge, MA: Harvard University Press, 1919), p. 131.  
Cicero Letters to Atticus. 1.1.18: [https://en.wikisource.org/wiki/Letters\\_to\\_Atticus/1.18](https://en.wikisource.org/wiki/Letters_to_Atticus/1.18)  
Cicero Letters to Friends 1.14.1: [https://en.wikisource.org/wiki/Letters\\_to\\_friends/14.1](https://en.wikisource.org/wiki/Letters_to_friends/14.1)  
Cicero Letters to Atticus. 11.24.2: <http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0022%3Atext%3DA%3Abook%3D11%3Aletter%3D24>
- Resource G** (i) <https://learn.ncartmuseum.org/artwork/funerary-monument-for-sextus-maelius-stabilio-vesinia-iucunda-and-sextus-maelius-faustus/>  
(ii) Fred S. Kleiner, *A History of Roman Art* (Boston: Wadsworth, 2010), p. 78 fig. 6.1.  
(iii) <https://m.museivaticani.va/content/museivaticani-mobile/en/collezioni/musei/museo-gregoriano-profano/Mausoleo-degli-Haterii.html#&gid=1&pid=1>
- Resource H** (i) <https://www.flickr.com/photos/69716881@N02/15320604600>  
(ii) [https://www.britishmuseum.org/collection/object/C\\_R-6509](https://www.britishmuseum.org/collection/object/C_R-6509)
- Resource I** Herodotus, *The Histories* (London: Penguin Books, 1972) V.91f, p. 345f.
- Resource J** Thucydides, *History of the Peloponnesian War* (London: Penguin Books, 1972), II.37 p. 145.
- Resource K** <http://agora.ascsa.net/id/agora/image/2008.19.0002>
- Resource L** [https://upload.wikimedia.org/wikipedia/commons/thumb/e/e0/Ostrakon\\_of\\_Themistocles\\_-\\_Museum\\_of\\_the\\_Ancient\\_Agora\\_-\\_Joy\\_of\\_Museum.jpg/1024px-Ostrakon\\_of\\_Themistocles\\_-\\_Museum\\_of\\_the\\_Ancient\\_Agora\\_-\\_Joy\\_of\\_Museum.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/e/e0/Ostrakon_of_Themistocles_-_Museum_of_the_Ancient_Agora_-_Joy_of_Museum.jpg/1024px-Ostrakon_of_Themistocles_-_Museum_of_the_Ancient_Agora_-_Joy_of_Museum.jpg)
- Resource M** [https://penelope.uchicago.edu/Thayer/e/roman/texts/plutarch/lives/brutus\\*.html](https://penelope.uchicago.edu/Thayer/e/roman/texts/plutarch/lives/brutus*.html)
- Resource N** Tacitus, *The Annals of Imperial Rome* (London: Penguin Books, 1996), I.6-7, p. 35f.
- Resource O** (i) <https://www.numisbids.com/sales/hosted/roma/e30/image00423.jpg>  
(ii) <https://www.coinarchives.com/02cd73fc69738faf4a3f08f80d46c7f3/img/roma/020/image00496.jpg>
- Resource P** (i) [https://upload.wikimedia.org/wikipedia/commons/thumb/d/dd/MBALyon2018\\_-\\_Expo\\_Claude\\_-\\_Relief\\_Pretoriens\\_-\\_cropped\\_foreground.jpg/1697px-MBALyon2018\\_-\\_Expo\\_Claude\\_-\\_Relief\\_Pretoriens\\_-\\_cropped\\_foreground.jpg](https://upload.wikimedia.org/wikipedia/commons/thumb/d/dd/MBALyon2018_-_Expo_Claude_-_Relief_Pretoriens_-_cropped_foreground.jpg/1697px-MBALyon2018_-_Expo_Claude_-_Relief_Pretoriens_-_cropped_foreground.jpg)  
(ii) [http://employees.oneonta.edu/farberas/arth/Images/109images/Roman/imperial\\_sculpture/marcusaurelius\\_liberalitas.jpg](http://employees.oneonta.edu/farberas/arth/Images/109images/Roman/imperial_sculpture/marcusaurelius_liberalitas.jpg)



